

# PALL MALL.

## CATALOGUE

OF AN IMPORTANT ASSEMBLAGE OF

## WORKS & OBJECTS OF ART,

OF WHICH THE FOLLOWING IS A BRIEF RECITAL:

## MODERN PICTURES,

BY THE MOST DISTINGUISHED MASTERS, VIZ.—

F. GOODALL, A.R.A.	F. W. TOPHAM	BAXTER	P. NAYSMITH
T. S. COOPER, A.R.A.	CRESWICK & GOODALL	ETTY, R.A.	FROST, A.R.A.
D. ROBERTS, R.A.	FRITH, R.A.	EGG, R.A.	ELMORE, R.A.
JOHN FAED	PYNE	C. R. LESLIE, R.A.	J. LINNELL
STANFIELD, R.A.	JOHN MARTIN	W. COLLINS, R.A.	

## THE OLD MASTERS,

Include S. DEL PIOMBO, BOTH, GUIDO, PARMEGGIANO, LUINI, VANDYCK, TITIAN, RAFFAELLE, TERBURG, BERGHEM, and other great Masters.

## WATER-COLOUR DRAWINGS,

OF THE FINEST QUALITY, INCLUDING BRILLIANT EXAMPLES OF

DE WINT	J. D. HARDING	CATTERMOLE	T. M. RICHARDSON
DAVID COX	W. HUNT	LOUIS HAGHE	DUNCAN
J. VARLEY	J. J. JENKINS	W. GOODALL	CALLOW
PROUT	STANFIELD, R.A.	F. DANBY, R.A.	HEAPHY
F. W. TOPHAM	COPLY FIELDING	F. STONE	ABSOLON
J. F. LEWIS	P. F. POOLE, A.R.A.	JOHN MARTIN	F. TAYLER

VALUABLE AND INTERESTING COLLECTION OF

## BEAUTIFUL CARVED WORKS BY ROGERS,

*Many of them from the Great Exhibition 1851.*

## ANTIQUE DECORATIVE OBJECTS,

Including Buhl and Gilt Cabinets and Tables, Consoles, Bibliotheque, High Back Chairs, fine old Or-molu Clocks, Girandoles and Brackets, by DE BOULE; FLORENTINE BRONZES, including I Cavalli di Marli, Venus de Medici, Gladiatore del Capitoli, &c.

A BEAUTIFUL VASE OF SILVER GILT, BY KERSTEIN OF STRASBURG,

Exquisite Frames chased in Silver; Bijouterie, Ruby Glass, Old Stained Glass Windows, and a variety of Articles of Taste and Vertu.

Collected by Mr. J. C. GRUNDY, of MANCHESTER, with the true feeling of a Lover of the Fine Arts, during the last Thirty Years.

*Which will be Sold by Auction,*

BY

## MESSRS. FOSTER

At the Gallery, 54, Pall Mall,

On WEDNESDAY, 17th of FEBRUARY, 1858,

And TWO FOLLOWING DAYS, at ONE o'Clock precisely.

May be Viewed on Monday and Tuesday, the 15th and 16th February, and Catalogues had of Messrs. FOSTER, 54, Pall Mall.

## CONDITIONS OF SALE.

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FIRST.—The highest bidder to be the buyer; and if any dispute arise between two or more bidders, the lot so disputed shall be immediately put up again and re-sold.

SECOND.—No person to advance less than 1s. at each bidding;—above five pounds, 5s.—and so on in proportion.

THIRD.—*The purchasers to give in THEIR NAMES AND PLACES OF ABODE, and pay down £25. per cent., if required, in part of payment of the purchase-money, the sum or sums so deposited to be applicable to the said lots bought by a purchaser.*

FOURTH.—The lot shall be absolutely cleared away, with all faults and errors of description at the purchaser's expense, within one day after the sale; and Messrs. FOSTER will not be responsible for the identity of either subject or master.

FIFTH.—Upon failure of complying with the above conditions, the money deposited in part of payment shall be forfeited, all lots uncleared within the time aforesaid shall be re-sold by public or private sale, and the deficiency (if any) attending such re-sale, together with all expenses of removal and charges of re-sale, shall be made good by the defaulters at this sale.

SIXTH.—*As this auction is made on condition of prompt payment, the remainder of the purchase-money to be absolutely paid on or before the delivery.*

SEVENTH.—But should any purchaser or purchasers obtain their lot or lots, and by any neglect or evasion omit paying for the same, such purchaser or purchasers shall pay interest on the amount of the said purchase, from the day of sale, until the amount of the said bill shall be discharged, *and also WAREHOUSE CHARGES*, for the occupation of every such lot as may not be cleared within the time aforesaid.

LASTLY.—If any lots remain uncleared more than one day after the sale Messrs. FOSTER will not be responsible for them; nor in any case for accident or damage by fire.

# A CATALOGUE.

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## FIRST DAY'S SALE,

On WEDNESDAY, the 17th of FEBRUARY, 1858,

AT ONE O'CLOCK PRECISELY.

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### WATER COLOR DRAWINGS.

LOT

J. VARLEY.

- 1 LANDSCAPE AND RIVER.

Size  $5\frac{1}{4}$  by  $3\frac{1}{2}$ .

J. J. SERRES.

- 2 BOATS ON A RIVER.

$13\frac{1}{2}$  by  $7\frac{1}{2}$ .

J. HOLLAND.

- 3 A VASE OF FLOWERS.

12 by 9.

PROUT.

- 4 STUDY (NEAR ETON.)

13 by  $4\frac{1}{4}$ .

CALLOW.

- 5 LAYING-TO FOR A PILOT.

$12\frac{1}{2}$  by 9.

J. D. HARDING.

- 6 VIEW ON THE CLYDE ; *engraved in Scott's Novels.*

11 by 7.

VICKERS.

- 7 RIVER SCENE, with boats—sunny effect.

$13\frac{1}{2}$  by  $9\frac{1}{2}$ .

## DE WINT.

- 8 VILLAGE SCENE;
- study from Nature.*

Size 13½ by 9.

T. M. RICHARDSON.

- 9 VIEW ON LOCH KATRINE.

18½ by 13.

## PROUT.

- 10 SEA PIECE—Storm clearing off.

12 by 8½.

DAVID COX.

- 11 VAL CRUCIS ABBEY.

9½ by 7½.

DAVIDSON.

- 12 VIEW NEAR REIGATE.

14 by 10.

DAVID COX.

- 13 LANDSCAPE AND COTTAGE.

11½ by 8.

COPLEY FIELDING.

- 14 VIEW IN NORTHUMBERLAND.

10 by 7.

J. D. HARDING.

- 15 RUSTIC LANDSCAPE, with a gypsy's tent.
- 
- an admirable example.*

17 by 12.

T. M. RICHARDSON.

- 16 ON THE MOORS, above Aberfeldy, Perthshire.

18½ by 6.

E. DUNCAN.

- 17 LANDSCAPE, with bridge and water.
- 
- painted from nature near Godalming.*

20½ by 14.

COPLEY FIELDING

- 18 RYDAL WATER;
- pendant to lot 14.*

10 by 7.

DAVID COX.

- 9 KILGARREN CASTLE.

21½ by 8½.

## F. TAYLOR.

- 20 CHILDREN AND NEWFOUNDLAND DOG ; *a sketch.*  
Size 15 by 12½.

## J. C. JACKSON.

- 21 ILFRACOMBE, Schooner at Anchor, &c. ; *an elegant drawing*, 1857.  
26 by 15.

## EDWARD RICHARDSON.

- 22 CASTLE AND BAY OF BAÏÆ, NAPLES.  
18½ by 12.

## E. DUNCAN.

- 23 SEA PIECE ; (*Water Colour Exhibition*, 1856.)  
9½ by 7.

## DAVID COX.

- 24 RIVER SEDGES, with Children Angling.  
*a capital specimen.*  
12½ by 8½.

## W. OLIVER.

- 25 ON THE GRETA ; *study from nature.*  
19 by 13.

## W. OLIVER.

- 26 ON THE GRETA ; *drawn from nature.*  
17 by 12.

## THOMAS.

- 27 JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN.  
11 by 8.

## E. DUNCAN.

- 28 A GLEAM OF SUNSHINE ; *a beautiful study from nature, near Bettwys.*  
12½ by 9.

## T. L. ROWBOTTOM, 1857.

- 29 LAKE AND CASTLE, with Mountainous background ;  
*an elegant drawing.*  
14½ by 9½.

## S. PROUT.

- 30 STREET VIEW AT VENICE ; *a fine drawing.*  
11 by 7½.

## FINCH.

- 31 A CLASSICAL ITALIAN LANDSCAPE.  
*purchased at Water Color Exhibition, 1857.*  
 Size  $9\frac{1}{2}$  by 6.

## DUPONT (AFTER ARY SCHEFFER).

- 32 CHRISTUS CONSOLATOR; *the engraver's drawing;*  
*exhibited in the Art Treasures, Manchester.*  
 16 by 11.

## ALFRED H. TAYLOR.

- 33 THE PET; *a pastel drawing—oval.*  
 16 $\frac{1}{2}$  by 13.

## T. S. ROBINS, 1857.

- 34 "OUTWARD BOUND;" *a recently finished example;*  
*very brilliant.*  
 24 by 16.

## HEAPHY.

- 35 THE PEASANT'S CHILD.  
 15 by 12.

## JNO. MARTIN.

- 36 THE GARDEN OF EDEN.  
 9 $\frac{1}{2}$  by 7 $\frac{1}{2}$ .

## ROCHARD.

- 37 THE TOILETTE.  
 16 by 10 $\frac{1}{2}$ .

## J. H. MOLE.

- 38 COAST SCENE, Children gathering Cockles at low  
 water—effect of setting sun; *purchased at the*  
*last exhibition of the New Water Colour Society.*  
 19 by 12.

## FINCH.

- 39 ITALIAN LANDSCAPE, VILLAS AND BAY; *an elegant*  
*composition; purchased at the Water Colour*  
*Exhibition, 1857.*  
 16 by 11.

## PROUT.

- 40 INTERIOR OF A CATHEDRAL, NORMANDY, with  
 figures at devotion; *a fine specimen.*  
 16 $\frac{1}{2}$  by 10 $\frac{1}{2}$ .

## F. DANBY, R.A.

- 41 THE EASTERN TEST OF LOVE—twilight; *one of the few drawings made by this distinguished Academician; from the Bernal collection.*  
Size 13½ by 9.

## P. F. POOLE, A.R.A.

- 42 "MY LADY'S BOUDOIR."  
18 by 12.

## J. J. JENKINS.

- 43 A BOULOGNE GIRL AT HER SPINNING WHEEL.  
17 by 12.

## W. BENNETT.

- 44 THE GLADES OF WINDSOR PARK, with the Castle in the distance; *a vigorous drawing.*  
20 by 14.

## DE WINT.

- 45 THE THAMES AT ETON; *a capital drawing.*  
18½ by 12.

## GEO. CATTERMOLE.

- 46 THE BATTLE OF PRESTON PANS; *the engraved drawing, very fine.*  
14 by 10.

## LOUIS HAGHE.

- 47 ST. GUDULE, BRUSSELS, with the celebrated Pulpit.  
16 by 11½.

## LOUIS HAGHE.

- 48 GOTHIC SCREEN IN LIEGE CATHEDRAL, with the "Chapelle de la Sainte Vierge."  
15 by 10½.

- 49 ROBERT BURNS, *in crayons; the engraver's drawing; carved frame by Rogers; from Allan Cunningham's sale.*  
11½ by 9½.

## F. W. TOPHAM.

- 50 IRISH PEASANT GIRL with Wild Flowers; *a charming drawing.*  
Size 17 by 12.

## WILLIAM LEE.

- 51 "PICK-A-BACK"—SCENE AT BOULOGNE; *purchased at the New Water Colour Society, 1857.*  
12 by 9.

## JOHN ABSOLON.

- 52 DOLLY VARDEN; *sweetly painted.*  
16 by 10½.

## FRANK STONE, A.R.A.

- 53 AFFECTION'S OFFERING; *an elegant drawing.*  
15 by 12½.

## C. STANFIELD, R.A.

- 54 OFF THE COAST; *a choice specimen.*  
7½ by 5.

## WALTER GOODALL.

- 55 THE FAVOURITE ROBIN; *one of this artist's happiest efforts.*  
19½ by 14.

## GEORGE CATTERMOLÉ.

- 56 MACBETH: the Scene after the Murder of the King;  
*an admirable work.*  
12 by 8.

## J. J. JENKINS.

- 57 "ENGLAND;" a Girl in the bloom of life sitting on  
a stile plaiting straw.  
19 by 13.

## W. HUNT.

- 58 "SITTING FOR HER PORTRAIT;" *an admirable drawing, very recently made.*  
9 by 7½.



## GEORGE CATTERMOLE.

- 59 ALMS GIVING; *an exquisite work, full of deep sentiment; painted in 1857.*

Size 14 by 7½.

## J. F. LEWIS.

- 60 SCENE IN THE HIGHLANDS—The Gillies Home; *an important drawing; from Mr. Bernal's collection.*

24 by 19.

## W. HUNT.

- 61 OLD MAN'S HEAD; *of extraordinary vigour and power of colour.*

9½ by 8½.

## W. HUNT.

- 62 PRIMROSES AND BIRD'S NEST; *one of his most perfect examples of truth to nature and effect of light.*

11 by 7½.

## W. HUNT.

- 63 "IZAACK WALTON." *The face of this boy is perhaps the finest work he has done.*

13 by 9½.

## GEORGE CATTERMOLE.

- 64 CHRIST PREACHING; *the beautiful drawing from Mr. Greenwood's collection.*

13½ by 6¾.

## GEORGE CATTERMOLE.

- 65 THE BARON'S WARNING; *one of his last and most important works.*

17 by 11½.

## T. M. RICHARDSON.

- 66 "GLEN DOCHART;" *fine study of colour and carefully finished drawing.*

24½ by 17.

## MISS GILLIES.

- 67 "THE HEAVENS ARE TELLING THE GLORY OF GOD."—*vide Marcello's Anthem. An exquisite drawing purchased at the Water Colour Exhibition, 1856.*

24 by 15.

## T. M. RICHARDSON.

- 68 SCENE IN GLEN NEVIS, INVERNESS-SHIRE; *the large and grand drawing from the last Exhibition of the Water Colour Society.*  
Size  $51\frac{1}{2}$  by  $33\frac{1}{2}$ .

## RAYNER.

- 69 HADDON HALL, Interior of the Chapel; *the original drawing.*  
30 by 20.

## COPLEY FIELDING.

- 70 LAKE SCENERY.  
10 by 7.

*End of the Drawings.*

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## MODERN PICTURES.

## T. FROWD.

- 71 NEAR RICHMOND PARK.  
*Purchased from Exhibition, 1856.*  
14 by 10.

## C. HANCOCK.

- 72 POT LUCK.  
 $4\frac{1}{2}$  by 3.

## PASSMORE.

- 73 LANDSCAPE AND FIGURES.  
Circular. 6 in. diam.

## BAXTER.

- 74 THE ROSEBUD.  
Oval.  $6\frac{1}{2}$  by 6.

## P. NASMYTH.

- 75 LANDSCAPE, with Cottage amongst Trees, with two figures of Monks.  
9 by  $6\frac{1}{2}$

## C. STANFIELD. R.A., 1854.

- 76 MONACO;
- an exquisite work.*

Size 14 by 8.

## D. ROBERTS, R.A.

- 77 INTERIOR OF THE CATHEDRAL AT CAEN—The
- 
- High Altar

*an admirable example, in his most refined manner.*

15 by 11.

## CALDERON.

- 78 SPANISH BALLADS.

22 by 18.

## J. LINNELL.

- 79 THE WATERING PLACE. Landscape and Brook,
- 
- with figures in the foreground fishing—showery
- 
- weather;
- painted in 1849.*

*with Rembrandt-like effect.*

16½ by 12½.

## SOLOMON.

- 80 THE FAVOURITE;
- a Lady in the bloom of life re-  
clining on a chair watching a canary.*

14 by 12.

## F. GOODALL, A.R.A.

- 81 INTERIOR OF AN IRISH CABIN, three figures and
- 
- a dog;
- painted in 1846.*

*a very characteristic specimen.*

14 by 10.

## T. S. COOPER, A.R.A.

- 82 MOUNTAIN SCENE, Shepherd Boy on a Donkey,
- 
- Goat, Sheep, and Cows in the foreground;
- 
- painted in 1853.*

*a charming cabinet work.*

20 by 16.

## A. L. EGG, A.R.A.

- 83 PETER THE GREAT sees Catherine his future
- 
- Empress for the first time;
- the original study.*

13 by 8½.

The picture Exhibited in the Art Treasures, Manchester.

## W. E. FROST, A.R.A.

- 84 NYMPH AND CUPID; *the exquisite gem from the Royal Academy, 1856.*

Size  $8\frac{1}{2}$  by  $6\frac{1}{2}$ .

## JOHN FAED.

- 85 LUCY ASHTON at the fountain; *vide Sir W. Scott's Tale of the Master of Ravenswood.*  
*refined and full of sentiment.*

18 by 14.

## PAT. NASMYTH.

- 86 LANDSCAPE—morning; *vide back of the picture.*  
*a perfect and choice example.*

$16\frac{1}{2}$  by  $12\frac{1}{2}$ .

## SIR A. CALCOTT.

- 87 COBHAM PARK—twilight

36 by 28.

The effect of repose after sun-set is accomplished with masterly power in this fine picture.

## JOHN MARTIN.

- 88 BELSHAZZAR'S FEAST; *the original picture from which the celebrated engraving was produced.*

4 ft. by 2 ft. 8.

This wonderful picture, which created more interest in the public mind than perhaps any picture ever exhibited, has always been regarded as the most perfect realization of the sublime subject, and placed the artist amongst the greatest of epic painters.

## D. ROBERTS, R.A.

- 89 TEMPLE OF PAESTUM.

4 ft. 2 in. by 2 ft. 11.

An Exterior View of this Grand Classical Ruin—the sea in the distance; painted 1857. One of his most important works.

## C. BAXTER.

- 90 THE HEART TREASURE; *a lovely fancy head, looking towards the spectator, the ocean in the distance.*

18 by 13.

## J. R. HERBERT, R.A.

- 91 THE ASSERTION OF LIBERTY OF CONSCIENCE IN WESTMINSTER HALL; *the original and elaborately finished cabinet picture, containing portraits of Cromwell, Pym, Selden, and 70 historical characters of the age.*  
Size 21 by 13½.

## KENNEDY.

- 92 LIZZIE LINDSAY; *vide old ballad, "Will ye gang to the hills Lizzie Lindsay wi' me."*  
*a recent and charming work.*  
24 by 18.

## BAXTER.

- 93 THE CORAL FINDERS; *a poetical composition.*  
14 by 10.

## ROBERT FARRIER.

- 94 THE FIRST SCRAPE.  
8½ by 7½.  
Purchased at the Private View of the Exhibition, 1857.

## R. REDGRAVE, A.R.A.

- 95 "HALLOWED BE THY NAME."  
Circular. 29 in. diam.

## T. CRESWICK, R.A.

- 96 LANDSCAPE AND RIVER SCENE, with figure in the foreground; *Painted in 1846 in his best manner.*  
30 by 23.

## CROME, OF NORWICH.

- 97 AN ENGLISH HOMESTEAD; *a capital work, exhibited in the Art Treasures, Manchester, 1857.*  
48 by 37.

## W. E. FROST, A.R.A.

- 98 "SYRINX;" *a work of classic grace and purity.*  
8 by 6.

## A. ELMORE, R.A.

98\* ANDROMEDA.

*a cabinet gem, pendant to the last lot.*

Size 8 by 6.

## J. B. O'NEIL.

99 THE LOVE-SICK MAID; *the original and highly finished work.*

6½ by 6.

## JULES NOEL.

100 VESSELS AND BOATS OFF BOULOGNE; *purchased at the French Exhibition 1857.*

21 by 15.

## F. W. TOPHAM, A.R.A.

101 THE SPANISH LETTER WRITER.

*a very elegant and charming work.*

26 by 17.

## T. CRESWICK, R.A. &amp; F. GOODALL, A.R.A.

102 THE MAID OF THE MILL.

*a rare combination of these favorite artists.*

27 by 20.

## H. LE JEUNE.

103 HAGAR AND ISHMAEL.

8 by 6.

## T. S. COOPER, A.R.A.

104 AN ENGLISH HOMESTEAD; *delightfully sunny and true to nature.*

12 by 8.

## T. S. COOPER, A.R.A.

105 SCENE IN WALES—Goats on the top of a hill;  
*companion to the last.*

12 by 8.

## F. GOODALL, A.R.A.

106 SCENE IN NORMANDY, a favourite Pony drinking  
at a fountain surrounded by five figures and a  
dog; *one of his last works before going to  
Venice, 1857.*

19 by 16.

## JOHN FAED.

- 107 THE CRUEL SISTER—*vide Old Scotch Ballad*—  
recently painted; *an exquisite cabinet gem.*

Size 14½ by 11.

There were two sisters sat in a bower;  
There came a knight to be their wooer;  
By the bonny Mildams of Binnorie.  
He courted the eldest with glove and ring;  
But he lo'ed the youngest aboon a' thing;  
By the bonny Mildams of Binnorie.

*Old Scotch Ballad.*

## W. P. FRITH, A.R.A.

- 108 THE EMBROIDERER.

5½ by 5.

## H. LE JEUNE.

- 109 UNA—*vide Spencer's Faery Queene.*

17 by 15.

## BROCKY.

- 110 AN ALLEGORY—Youth and Age.

22 by 17½.

## W. COLLINS, R.A.

- 111 BATHERS ON THE SEA SHORE; *a study.*

15 by 12.

## BAXTER.

- 113 THE WREATH OF FLOWERS, a fancy oval Head of  
a Young Girl, painted from nature;  
*harmonious in colour.*

12 by 10.

## H. BAKER.

- 114 VIEW IN BRECONSHIRE, between Talgarth and  
Gleeburg, with a Herd of Oxen.

19 by 13.

## WALKER.

- 115 THE INTERESTING LETTER.

30 by 21.

## L. DE GIUMARD.

- 116 LES ORPHELINS—"the Mother's Grave."

10 by 8.

## BROCKEY.

- 117 FANCY HEAD—Girl with cluster of Roses.  
Oval. 19 by 16.

## JOHN MARTIN.

- 118 "THE CAVE OF SLEEP"—*vide Milton*—Classical  
Landscape, figures at a fountain at the entrance  
of a grotto.  
24 by 17.

## JOHN MARTIN.

- 119 CLASSICAL LANDSCAPE, figures in the foreground,  
and temple in the distance; *companion to the*  
*last.*  
24 by 17.

## D. HARDY, 1858.

- 120 INTERIOR—Girl Washing.  
11 by 8.

## W. COLLINS, R.A.

- 121 ON THE SEA SHORE—Children and Donkeys;  
*a study.*  
17 by 14.

## E. PRITCHETT.

- 122 VENICE, San Salute in the distance.  
14 by 10.

## H. HOWARD.

- 123 AURORA DRIVING AWAY NIGHT.  
36 by 20.

## McCULLOCH, R.S.A.

- 124 CANZOR PARK, Duke of Hamilton's Seat.  
A powerful work from nature, painted during the autumn of 1857.  
24 by 16:

## PROUDFOOT.

- 125 A SUMMER VISIT TO A WINTER HAUNT.  
Purchased at the Private View of Exhibition 1856.  
12 by 8.

## C. C. RILEY.

- 126 TERRACE AT HADDON HALL.  
8 by 6½.

*End of the First Day's Sale.*